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the daily Berlin

The Hollywood Reporter

Friday, February 12, 2010
thr.com/berlin

WRITTEN AND DIRECTED BY **STEFANIE SYCHOLT**

T'HEMBA

LIVING THE GAME

NAT "JUNIOR" SINGO · SIMPHIWE DANA · PATRICK MOFOKENG · RAPULANA SEIPHEMO · DOCTOR KHUMALO · JENS LEHMANN as John Jacobs

SCREENINGS
SUN. FEB. 14TH 16:45 CINESTAR 1
TUE. FEB. 16TH 11:00 CINESTAR 1
SOLA MEDIA GMBH · MARTIN GROPIUS BAU · STAND 08

CONTACT: SOLA MEDIA GMBH · SOLVEIG LANGELAND / BEATRIX WESLE · PHONE +49 177 278 1625

Director of photography EGON WERDIN bvk
Production designer EGBERT KRUGER
Editor HANSJÖRG WEISSBRICH bfs
Music by ANNETTE FOCKS
Based on a novel by LUTZ VAN DIJK
Produced by MICHAEL SOUVIGNIER, ICA SOUVIGNIER, JOSEF STEINBERGER, BRIGID OLEN, MARLOW DE MARDT, STEFANIE SYCHOLT

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MARKET PREMIERE TODAY

FROM THE DIRECTOR OF BOOGEYMAN

CELL 213

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MARKET SCREENINGS

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CINEMAXX 15
&
FEB 16, 1:15PM
CINEMAXX 16

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CASTING BY DON PEMRICK DEAN FRONK JULI-ANN KAY COSTUME DESIGNER CHRISTINE A. TERRIS EDITED BY TAB SEABORN
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Abhi Rastogi (Berlin) +49 (0) 17 617 368 565 abhi@cinesavvyinc.com
(Toronto) +001 416-832-8841

Brad Sanguin (Berlin) +49 (0) 17 617 368 793 brad@cinesavvyinc.com
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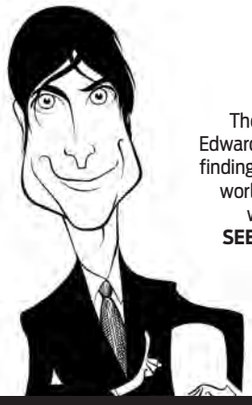

Q&A

Theater vet Edward Hogg is finding the film world agrees with him.
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The Hollywood Reporter

Friday
February 12, 2010
THR.com/berlin

'Eye' fixed on Morgan

By Scott Roxborough

"Watchmen" star Jeffrey Dean Morgan has signed on with director Michael Bassett ("Solomon Kane") for the psychological thriller "The Unblinking Eye," which Juliusz Kossakowski and Kevan Van Thompson will produce through their Wind Fish Motion Pictures operation.

Morgan

AV Pictures, which also handled sales on Bassett's "Wilderness," is selling the title in Berlin.

Bassett penned the script, in which detective John Callisto (Morgan), now retired after being nearly murdered by a serial killer, is tracked down by a journalist. As the two confront each other, dark secrets come to light. THR

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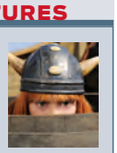

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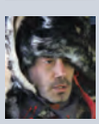

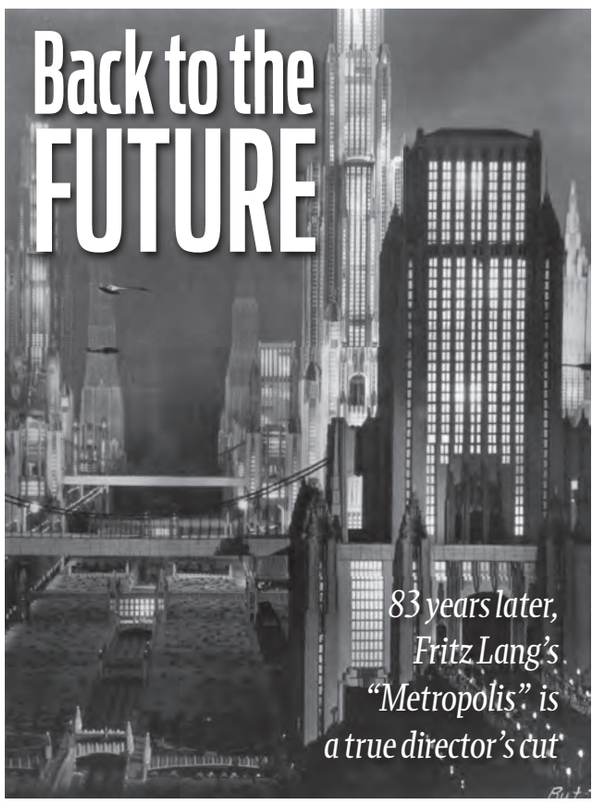

By Kirk Honeycutt

The memory is still vivid after these many years. Following a screening of Fritz Lang's 1927 silent film "Metropolis" at one of my UCLA film history classes in the early '70s, the great man himself made his way to front of the auditorium and sat at a table. From there he denounced the print we had just seen. You could almost see steam coming from his ears as he castigated American censors and distributors for ruining his master work.

Staring through eye glasses the thickness of Coke bottles, the nearly blind Lang nevertheless read from yellowing papers in which an American distributor congratulated himself for having "improved" on Lang's vision with his cuts. More than 40 years later, he was still mad. What we had just seen bore no resemblance to what he intended, he snorted.

The trouble was, even then, it was impossible to find a complete

continued on page 28

Bollywood calls its tune

Cross-pollination key as India narrows H'wood gap

By Stuart Kemp

The Berlinale is bracing itself for the return of Bollywood superstar Shah Rukh Khan.

Just two years after his visit with "Om Shanti Om" — one accompanied by popping flashbulbs, screaming fans and a sell-out screening — the actor is back with an out-of-competition slot for "My Name Is Khan," the highest-profile position yet given to a Bollywood title here.

This year's presser and screening will likely create a familiar frenzy, once again highlighting the ongoing globalization of the Mumbai-based Indian film industry known as Bollywood.

The popularity of Bollywood around the world is attributed to several factors, one of which is the filmmakers' continued adherence to a set of hardline rules that mean no sex on-screen and a confidence in the age-old power of suggestion.

It's a throwback to Hollywood's

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Shah Rukh Khan

KAHN PHOTO: SEAN GALLUP/GETTY IMAGES

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A Teutonic tag-team

German powerhouses unite in call for more diversity in biz

By Scott Roxborough

The heavyweights of the German film and television industry, including Constantin Film, Egoli Tossell, Senator Film and Studio Babelsberg, have signed on to the so-called diversity charter calling for more cultural diversity in front and behind the camera.

The German production alliance, which represents the bulk of the local industry, signed the charter on Wednesday at a ceremony together with the minister for migration and refugees Maria Bohmer.

"Diversity in the film industry is of huge importance," Bohmer said. "Whether in feature films or entertainment shows, they influence the picture of integration in Germany."

Signators to the charter pledge to employ more immigrants and refugees in their productions, though it does not provide specific guidelines.

German cinema, while still very monocultural, has become more diverse in recent years, with directors such as Fatih Akin providing a cinematic window into immigrant communities.

This year's Berlin lineup includes "The Hunter" from German first-timer Burhan Qurbani. THR

FIRST LADY: Marlene Dietrich, a screen siren on two continents, will be the first legend to grace Berlin's "Boulevard of Stars." Another 39 will follow.

DIETRICH PHOTO: HULTON ARCHIVE/GETTY IMAGES; HERZOG PHOTO: SEAN GALLUP/GETTY IMAGES

German biz takes stroll on new walk of fame

By Scott Roxborough

Berlin is going Hollywood today with the unveiling of the first star in a new German film walk of fame.

Berlin International Film Festival director Dieter Kosslick, Berlin Mayor Klaus Wowereit and Rainer Rother, head of the Berlin museum for film and television, will take part in the ground-breaking ceremony for the "Boulevard of the Stars" at 5 p.m. today on the median on Potsdamer Strasse.

Together, they will unveil the first of the Boulevard's stars: German diva Marlene Dietrich. A further 39 names will be decided by a jury and presented at an official ceremony this summer.

It has been a long trek to this Boulevard. The idea for a Berlin walk of fame was floated back in 2004 but organizers initially had trouble securing financing for the project.

YOUTH MOVEMENT: Herzog stressed the fest's function as a platform for young filmmakers.

Herzog hopes for a good vintage

By Scott Roxborough

Werner Herzog admits he doesn't have any magic formula for judging the competition films of the 60th Berlin International Film Festival but "if a really great film emerges, we'll recognize it," the president of this year's international jury said at a press conference Thursday. "Of course, we don't know yet how good this year's vintage will be."

Herzog and the other members of the jury — actresses Renee Zellweger, Yu Nan and Cornelia Froboess, Spanish producer Jose Maria Morales, Italian director Francesca Comencini and Somalian writer

continued on page 27

Kelman, Glenann, Matador play in 'Dirt'

By Stuart Kemp

LONDON — Booker prize-winning Scottish author James Kelman, director Kenny Glenann and U.K. production banner Matador Pictures have united to film "Dirt Road to Lafayette."

Glenann will direct from a Kelman script that has been developed with backing from Scottish Screen and the European Union's MEDIA program.

The story follows bereaved father Tom and his son Murdo, who make an emotional journey from the Scottish Highlands to the southern U.S. While in America, Murdo has his life changed when he meets Zydeco legend Queen Monzee-ay. THR

Fierce in an acquisitive mood

By Borys Kit

Los Angeles-based production and management outfit Fierce Entertainment is taking bigger steps into the acquisitions and distribution game.

Fierce, which already handles development, financing, production and distribution in addition to representation, has acquired Trans-Pacific Media, a privately held international consulting business specializing in the acquisition of independent feature films and representation of international

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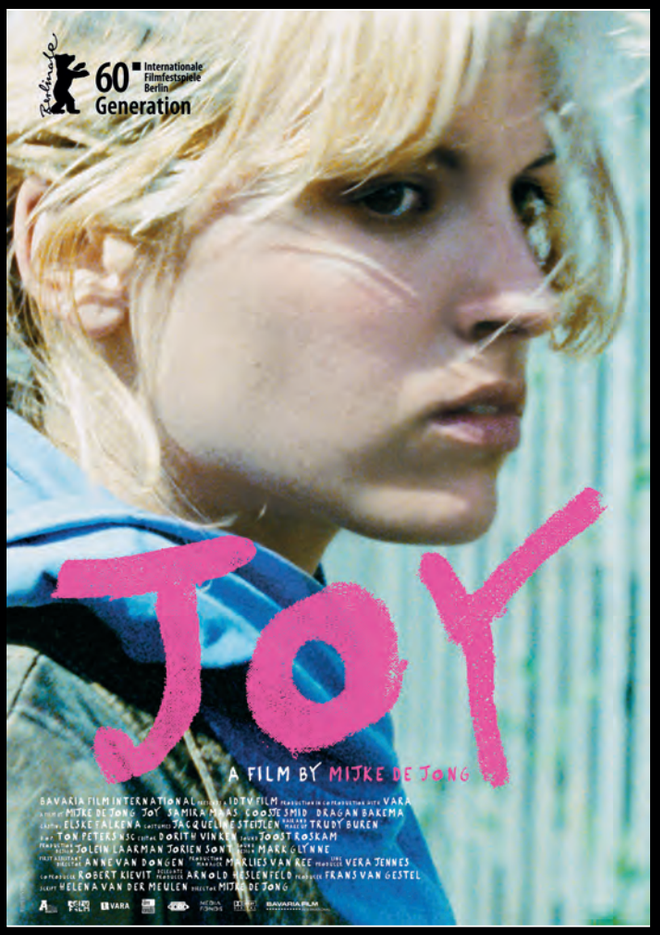

09.30H CINEMAXX 1 PRIVATE SCREENING

A film by Anahí Berneri
IT'S YOUR FAULT
60 Internationale Filmfestspiele Berlin
Panorama
POR TU CULPA
Starring Erica Rivas
BAVARIA FILM INTERNATIONAL presents a BDCINE production in co-production with TU VAS VOIR
"POR TU CULPA" Starring ERICA RIVAS, RUBEN VIANI, NICASIO GALAN and ZENON GALAN and with special appearances of OSMAR NUNEZ, CARLOS PORTALUPPI and MARTA BIANCHI, Director of Photography WILLI BEHNISCH, Art Director AILI CHEN, Costumes by ROBERTA PESCI, Music SEBASTIAN BIANCHINI, Sound Director JESICA SUAREZ, Editor ELIANE KATZ, Executive Producer LUIS BERNARDEZ, Co-produced by EDGARD TENEMBAUM
Written by ANAHI BERNERI and SERGIO WOLF, Produced by DIEGO DUBCOVSKY, Directed by ANAHI BERNERI

13.30H CINEMAXX 2 PRIVATE SCREENING

BAVARIA FILM INTERNATIONAL

SCREENINGS OF FRIDAY, FEBRUARY 12TH

14.40H CINESTAR 1 MARKET

16.40H CINESTAR 1 MARKET

18.15H CINEMAXX 9 PRESS & IND.

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snapshot

JUNE 30, 1970:

Our second Berlinale moment comes from June 30, 1970, when a little German film brought the whole festival down.

The film was "O.K." from Michael Verhoeven. It was a drama based on the apparently true story of the rape and murder of a Vietnamese girl by four American soldiers. Verhoeven's trick was to set the film in Bavaria and restage it in the manner of a Bavarian passion play, with the girl as a stand-in for the sacrificed Christ. It was his way of bringing the war home and it worked: The Berlinale jury president, U.S. director George Stevens, was outraged. He called for the film to be dropped from the competition. In a six to three vote the jury agreed.

Stevens

Verhoeven

"The president of the jury, George Stevens, suddenly thought he was the president of the United States and he thought he had to ban the film," Verhoeven recalls.

But that wasn't the end of it. Jurors who disagreed with the censorship broke their silence and publicly condemned the ban. Several competition directors pulled out their films in solidarity with Verhoeven. Under public pressure, the jury resigned. The festival was shut down. No awards were presented.

For Berlin, it marked a break with the past. The Berlinale of the 1950s and 60s was a pro-U.S. celebration of Hollywood glitz and glamour. After "O.K.," the festival took on a hard political edge. The following year, Berlin launched its Forum section to provide a platform for alternative and provocative filmmaking. The die was cast.

"When I look back at this incident, it was actually beneficial," Verhoeven says. "Not necessarily for me but definitely for the Berlinale. I personally think the Berlinale changed for the better at that point."

"Holy Night"

Frolick right for 'Night'

Tapped to pen English version of 3D holiday pic

By Pamela Rolfe

MADRID — Spanish production house Dygra Films has signed "Madagascar" screenwriter Billy Frolick for the English-language version of its Christmas-themed digital 3D pic "Holy Night."

International buyers will get the first glimpse of the unfinished Spanish production today at a digital 3D screening at the European Film Market.

Guillermo del Toro's co-scripters on "The Devil's Backbone," David Munoz and Antonio Trashorras, also will participate in the English-language version of "Holy Night," set for release in December.

"We have a great story and we're happy with the script," Dygra chief Manolo Gomez said. "We're thrilled to work with people with so much talent."

"Digital 3D is a huge attraction for audiences and an important plus in terms of revenue," Gomez said. "We put technology at added service of narration."

The story involves two opposing sets of toys, representing two different traditions, on Christmas Eve. THR

Six book room at 'Chalet'

By Stuart Kemp

Felicity Jones, Ed Westwick, Tamsin Egerton, Christine Baranski and Bill Nighy, along with professional snowboarder Tara Dakides, are lined up to star in the romantic comedy "The Chalet Girl," directed by Phil Traill.

The project appears on the slate of the new U.K. sales joint venture between Metropolis International Sales and Timeless Films, which is making its EFM debut this year.

Billed as a romantic comedy, the story details the story of a young girl from a working class suburb who lands a job in a glam ski resort, where she's totally out of her depth until she discovers her gift for snowboarding.

Set up by market veterans Ralph Kamp and Tim Smith, the joint venture sales and finance labels combine the sales and financing expertise of the duo.

Metropolis aims to source, sell and finance all genres for adult audiences while Timeless is focused on developing kid-friendly fare.

Metropolis also is debuting director Anthony Hoffman's "Taxi Wars," while Timeless is hosting the market premiere of "Space Chimps 2: Zartog Strikes Back." THR

The Hollywood Reporter

Berlin Daily Edition
The Hollywood Reporter

Eric Mika
Publisher

Elizabeth Guider
Editor

David Morgan
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EDITORIAL
Stuart Kemp (U.K. bureau chief), Scott Roxborough (Germany bureau chief), Chad Williams (deputy editor, Berlin Daily), Borys Kit (reporter), Kevin Cassidy (international features editor)

REVIEWS
Kirk Honeycutt (Chief Film Critic), Ray Bennett (UK Critic), Peter Farber, Maggie Lee, Deborah Young, Peter Brunette, Neil Young (Film Critics)

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THR.COM
Andrew Wallenstein(Editor-Online), Karen Nicoletti (Senior News Editor)

Das Druckteam Berlin
Gustav-Holzmann-Straße 6
10317 Berlin, Germany
Tel. +49 (0)30.67 80 68 90
Fax +49 (0)30.61 87 045

e5 Global Media LLC

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BPA WORLDWIDE NEWSPAPER

SOMETIMES BENEATH THE ORDINARY
LIES THE EXTRAORDINARY
Festival Screenings:
TODAY CineStar 3 14:30
(PRESS & MARKET BADGE only)
TODAY Zoo Palast 1 21:30
PREMIERE
13 FEB CinemaxX 7 13:00
(MARKET BADGE accepted)
14 FEB Cubix 9 14:30
15 FEB Cubix 7 & 8 22:30
21 FEB International 17:00
Market Screening:
16 FEB CinemaxX 10 19:00
60 Internationale Filmfestspiele Berlin
Panorama
ALEJANDRO AMENÁBAR PRESENTS
FOR THE GOOD OF OTHERS
(EL MAL AJENO)
DIRECTED BY OSKAR SANTOS
EDUARDO NORIEGA BELÉN RUEDA ANGIE CEPEDA
CANAL+
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'Apart Together'

By Maggie Lee

Wang Quan'an's fifth film "Apart Together" is another variation of his recurrent set-up of one woman flirting with two husbands (or boyfriends), torn between obligation and love (or attraction). Small in scope but tightly structured, gracefully acted and directed, it opens up deep historical wounds and generational traumas created by China's civil war, but does not press on them, exploring instead more universal human dilemmas lightened by scrumptious culinary episodes.

Generally engaging but moving at an even-keeled, slightly flat pace, it probably cannot repeat the international market buzz of Wang's Golden Bear winner "Tuya's Marriage," but should still get respectable fest-play and niche release.

Set in the late '80s, when Taiwan first organized tours for retired Nationalist (KMT) army soldiers to visit their families in mainland China, it follows old veteran Liu Yangsheng (Ling Feng)'s return to Shanghai to find his wife Yu-e (Lisu Lu) whom he lost at the pier during the chaotic retreat to Taiwan in 1949. The Chinese title "Tuan Yuan," which means 'happy reunion,' is meant ironically, as his visit causes discord among Yu-e's adult children and turns into an awkward threesome with her current husband Lu Shanming (Xu Caigen), also an ex-soldier, but on the Communist side.

Lu appears exceedingly courteous and accommodating, agreeing to let Yu-e follow Liu back to Taiwan, despite the children's disapproval or demand for financial compensation. However, things do not work out as planned. In a droll scene, Lu and Yu-e, who are common-law partners, have to get married and pose for their virgin wedding photo before they could get a divorce. Then, Lu has a stroke, giving Yu-e second thoughts.

Liu's story could speak for a million other Taiwan war veterans but Wang tactfully does not push his complex relationship with Lu as a political allegory of PRC-Taiwan division. If Wang had played up the two men's rivalries, especially their emotional blackmail in the mirrored scenes, when Lu reveals his bitterness after getting drunk at dinner, and when Lu brings up his share of lifetime miseries at another meal, the film would have more dramatic intensity and the characters more human depth.

Even though major plot developments are all timed around meals, "Apart Together" is a subversion of epicurean films celebrating food's healing power. Despite the delicious feasts on display, nobody touches the dishes. The dinner table becomes the film's most powerful battleground and symbol for family politics.

Wang's regular D.O.P. Lutz Reitermeier captures Shanghai in a state of flux that reflects Liu's estranged status (reinforced also by his use of Mandarin while Yu-e's family natter away in Shanghainese). His somber and meticulous compositions encapsulate the three characters' shifting intimacies and distances in portrait style close-ups against crowd-scenes in more natural medium shots.

Wang eschews a music score but pregnant moments are interspersed with songs full of personal significance and political nuance. The most lyrical of which is Yu-e humming the '30s song "Night-time Shanghai" as she and Liu sit in their own home, now converted into a hotel, and the last trailing notes are heard as the camera pans across the tiled rooftops of '30s buildings, nestled within high rises. THR

▸ COMPETITION

BOTTOM LINE Drama about a family separated by civil war has universal resonance but skims over deeper historical and psychological trauma.

CAST: Lisa Lu, Ling Feng, Xu Caigen. **DIRECTOR-SCREENWRITER-PRODUCER:** Wang Quan'an. **SCREENWRITER:** Na Jin. General executive producer: Wang Jun. **PRODUCERS:** Wang Le, Du Daning, Wang Zhangliang, Ouwen, Ruan Yusheng. **EXECUTIVE PRODUCERS:** Ma Rui, Sun Yian No rating, 93 minutes.

MARKET PREMIERE TOMORROW

ACADEMY AWARD WINNER

Halle Berry

Stellan Skarsgård

MARKET SCREENINGS

FEB 13, 1:00PM
CINESTAR 6
&
FEB 16, 9:30AM
ARSENAL 1

A Geoffrey Sax Film

Frankie & Alice

BASED ON A TRUE STORY

CINESAVVY, INC PRESENTS AN ACCESS MOTION PICTURE
A ZAIDI/BERRY/CIRRINCIONE PRODUCTION A GEOFFREY SAX FILM HALLE BERRY STELLAN SKARSGARD FRANKIE & ALICE PHYLICIA RASHAD CHANDRA WILSON ROSALYN COLEMAN JOANNE BARON BRIAN MARCINSON CASTING BY JULI-ANN KAY, C.S.A./C.D.C. MUSIC SUPERVISOR NATASHA DUPREY MUSIC COMPOSED BY ANDREW LOCKINGTON COSTUME DESIGNER RUTH E. CARTER EDITOR DAVID RICHARDSON CO-PRODUCTION DESIGNERS LINDA DEL ROSARIO RICHARD PARIS DIRECTOR OF PHOTOGRAPHY NEWTON THOMAS SIGEL, A.S.C. EXECUTIVE PRODUCERS SHAWN WILLIAMSON MICHAEL LEVY PRODUCED BY HASSAIN ZAIDI HALLE BERRY VINCENT CIRRINCIONE SIMON DEKARIC STORY BY OSCAR JANIGER & PHILIP GOLDBERG AND CHERYL EDWARDS SCREENPLAY BY CHERYL EDWARDS AND MARKO KING & MARY KING & JONATHAN WATTERS AND JOE SHRAPNEL & ANNA WATERHOUSE

CREDITS NOT CONTRACTUAL

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CINESAVVY
MARRIOTT OFFICES SUITE 264
+49 30 22000 -1107

Abhi Rastogi (Berlin) +49 (0) 17 617 368 565 abhi@cinesavvyinc.com
(Toronto) +001 416-832-8841

Brad Sanguin (Berlin) +49 (0) 17 617 368 793 brad@cinesavvyinc.com
(Toronto) +001 416-803-8833

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Hailing from Sheffield, the town that gave birth to both Joe Cocker and the Arctic Monkeys, Edward Hogg is a stage actor of repute as well as a music fanatic. His turns in "Bunny and the Bull" and "White Lightnin' " brought him to casting directors' attention. The actor, who turned 31 earlier this year, has just finished a seven-month stint at the National Theater in a production of "Our Class," written by Polish playwright Tadeusz Slobodzianek, and hopes his love of theater and newfound movie popularity will keep him busy in the coming years. Having been in Berlin last year for the screening of "White Lightnin'," Hogg spent time with 2009 Spanish Shooting Star Verónica Echegui, with whom he starred in "Bunny and the Bull." Hogg talks to The Hollywood Reporter's U.K. bureau chief Stuart Kemp about drinking in Germany, acting on stage and why "Alien" is his favorite movie of all time.

Where were you when you found out you had been selected to be a Shooting Star?
Edward Hogg: I was in "Our Class" at the National Theater (in London) when I heard.

Expectations of what it will mean to you or career?
Hogg: I was hanging out with Veronica (Echegui) last year when she was (a Shooting Star) a lot because we were in "Bunny" and I was in Berlin with "White Lightnin'." I don't remember much about it but we drank a lot of beer and it was great fun. I know (being a Shooting Star) has done wonders for her and she's doing lots of good roles in great work. I am looking forward to it.

You're going to star in Roland Emmerich's "Anonymous," which is the German director's return to his native country after more than a decade in Hollywood. What does that feel like?
Hogg: It's a different level from what I have done before. I have auditioned for lots of directors I admire and have grown up watching but this is the first time I got the role for such a well-known director. When I found out (that I got the part), I was very much looking forward to it, but then you go through a phase of saying, "Oh my God, can I do this?"

Actors/actresses you admire?
Hogg: I'm a big fan of James Cagney, probably mostly because my Dad was a fan of his and I grew up in a house watching his movies. I just liked his films. Now when I see them, as an actor, I think he was brilliant before (Marlon) Brando was brilliant. I am a huge fan of Philip Seymour Hoffman and Robert de Niro — the ones everyone likes. I think Meryl Streep is brilliant, too.

Is there a part you wished you had played?
Hogg: I would love to have played a part in "Alien." That's my favorite movie of all time. It covers so many genres and does them all the best. Brilliant film.

Directors you would most like to work with?
Hogg: Paul Thomas Anderson is one director I dream of working with. And I like the Coen Brothers' movies. Both Anderson and the Coens write their own stuff and good actors always work with them, so I would like to be a part of that.

Your breakthrough role?
Hogg: I'm really proud of both "Bunny and the Bull" and "White Lightnin'" and really chuffed to have been involved in both of them. I'm a lucky boy. I can't believe my life has changed so much in the last three years and I am now able to do films.

What about Hollywood?
Hogg: I'd like to go over there and work but I am not sure I'd want to go and live there yet. I love the movies that come out of the U.S. indie scene and there are always good scripts floating around.

The quality of scripts seems a big thing for you.
Hogg: The writing and the director are massive things for me. I don't think you realize that until you've fallen down on bad writing or a director you haven't gelled with.

Can you expand on that?
Hogg: When you've got good writing and are having a good time with the director, things tend to come easier. You find yourself taking more risks as an actor and exposing yourself to more for any director you feel confident in. I would jump through walls for a director I believe in.

Do you prefer theater or film?
Hogg: Theater is my favorite thing I like doing. Loads of actors say they find acting on camera easier than on stage. For me, it's the other way around. I find it easier to act on stage than on camera.

Soccer wise, Sheffield United or Sheffield Wednesday?
Hogg: I always say Sheffield United but I don't really follow football. I didn't really go because my Dad didn't. But all my friends support United. My passion is music, I was in a few bands before I got into acting. THR

vital stats
Edward Hogg

Nationality: British
Born: Jan. 26, 1979
Selected filmography: "Bunny and the Bull" (2009), "White Lightnin' " (2009), "Brothers of the Head" (2005)

ILLUSTRATION BY CHRIS MORRIS

MARKET SCREENING
TODAY
10.45am on 12th February at Arsenal 2
Also 4.30pm on 15th February at Cinestar 6

MARKET SCREENING
TOMORROW
4.50pm on 13th February at CinemaxX 14
Also 9.00am on 16th February at CinemaxX 15

MARKET SCREENING
TODAY
3.15pm on 12th February at CinemaxX 14
Also 4.30pm on 16th February at CinemaxX 14

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"My Name Is Khan"

TODAY

11:00 The Legend of the Suram Fortress, UDSSR, 87 mins, Retrospective PLAY IT AGAIN ...!, CinemaxX 8 (E)

11:30 Gravity, Germany, 95 mins, German Cinema, CinemaxX 1 (E)

13:00 The Tales of Hoffman, U.K., 120 mins, Retrospective PLAY IT AGAIN ...!, CinemaxX 8

13:30 My Words, My Lies - My Love, Germany, Switzerland, 107 mins, German Cinema, CinemaxX 1 (E)

14:30 Beautiful Darling: The Life and Times of Candy Darling, Andy Warhol Superstar, U.S., 85 mins, Panorama Dokumente, CineStar 7

15:00 Cinema City, Forum Expanded Show, Filmhaus Basement; **Two Friends and More Than Four Walls - A Lecture,** Germany, 120 mins, Forum Expanded, Kino Arsenal 1

15:30 Ai no corrida/In the Realm of the Senses, Japan, France, 101 mins, Retrospective PLAY IT AGAIN ...!, CinemaxX 8 (E); **Soul Kitchen,** Germany, France, 99 mins, German Cinema, CinemaxX 1 (E); **Alamar,** Mexico, 73 mins, Generation Kplus, Zoo Palast 1 (E)

16:00 The Dream of Norma, Germany, 7 mins, Forum Expanded @ Auto Kino!, Temporäre Kunsthalle; **Flight through the Night,** Federal Rep. Germany, 90 mins, Forum Expanded @ Auto Kino!, Temporäre Kunsthalle; **Howl, U.S., 90 mins, Competition, Berlinale Palast (D); Gangs of New York,** U.S., 168 mins, Retrospective PLAY IT AGAIN ...!, Zeughauskino; **Aramaki,** Japan, 26 mins, Berlinale Shorts Competition, CinemaxX 6 (E); **The Song of Red Forest,** Japan, 6 mins, Berlinale Shorts, CinemaxX 6 (E); **Yellow Moon,** Croatia, 17 mins, Berlinale Shorts Competition, CinemaxX 6 (E); **In the Air,** U.S., 22 mins, Berlinale Shorts Competition, CinemaxX 6 (E); **Garden of Light,** Italy, 12 mins, Berlinale Shorts Competition, CinemaxX 6 (E)

16:30 The Oath, U.S., 96 mins, Forum, CineStar 8 (E)

17:00 David Wants To Fly, Germany, Austria, Switzerland, 96 mins, Panorama Dokumente, CineStar 7 (E)

17:30 Die Päpstin | Pope Joan, Germany, 148 mins, German Cinema, CinemaxX 1; **Konyaku sanbagarasu | The Trio's Engagement,** Japan, 66 mins, Forum, Kino Arsenal 1 (E)

17:45 One Life Maybe Two, Italy, 88 mins, Panorama, CineStar 3 (E)

18:00 Soy mi madre, Forum Expanded Show, daadgalerie; **The Film Effect,** Forum Expanded Show, Kanadische Botschaft - Marshall McLuhan Salon; **The Meaning of Everything. One Step Forward Two Steps Back,** Forum Expanded Show, Tanya Leighton Gallery; **Ubehebe,** Forum Expanded Show, Galerie Barbara Weiss; **Rio das Mortes,** Federal Rep. Germany, 84 mins, Homage, CinemaxX 8 (E); **Talk with curator David Thomson,** Retrospective Events, Deutsche Kinemathek

18:30 Tuan Yuan (Apart Together), China, 93 mins, Competition, Berlinale Goes Kiez, Odeon (D)

19:00 The Counting of the Damages, Argentina, 80 mins, Forum, Kino Arsenal 1 (E); **Kawasaki's Rose,** Czech Republic, 100 mins, Panorama Special, Zoo Palast 1 (E)

19:15 The Ghost Writer, France, Germany, U.K., 128 mins, Competition, Berlinale Palast (D); Kanikosen, Japan, 109 mins, Forum, CineStar 8 (E)

19:30 Run If You Can, Germany, 112 mins, Perspektive Deutsches Kino, CinemaxX 3 (E); **Sona, the Other Myself,** Japan, Republic of Korea (South Korea), 82 mins, Forum, CinemaxX 4 (E); **Road, Movie,** India, USA, 95 mins, Generation 14plus, Babylon (Mitte) (E); 19:30 **Summer in Berlin,** Germany, 110 mins, Homage, Zeughauskino (E)

20:00 All My Tumbler Girls Or All About Women Who Dare To ..., Germany, 82 mins, Panorama Dokumente, CineStar 7 (E); **Son of Babylon,** Iraq, U.K., France, United Arab Emirates, Qatar, 90 mins, Panorama, CinemaxX 7 (E); **Tuan Yuan, China, 93 mins, Competition, Urania (D, E)**

continued on page 23

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EFM booth: stand 324 at Marriot Hotel **Screening time:** Feb 13th 09:00 am CineStar 7 Feb 15th 10:50 am CineStar 4

Attendees:
Ramy Choi
Email:ramyc@dadimedia.com
Mob:+852 9257 3619

Katterin Wu
Email:wuxinxin@dadimedia.com
Mob: +86 1391 1818 586

Peter Hsu
Email:Peterhsu@dadimedia.com
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"Vicky the Viking"

Teutonic Boom

The success of homegrown productions is driving Germany's film sector to unprecedented new heights

By Scott Roxborough

BERLIN – If the German film business was a ball player, 2009 would be the year it turned pro.

Teutonic cinema has had a number of good seasons behind it. The market share for local-language production has held strong between 20%-25% for a good five years now. But what set 2009 apart wasn't just the near-record performance for German productions — 27% of total admissions — but the fact that the result wasn't driven by one or two blockbusters but rather a broad range of homegrown films targeting every possible genre and demographic.

A dozen German titles sold more than 1 million tickets — the standard measure for a boxoffice hit here. Munich indie Constantin Film had its strongest year ever, with six local-language features topping the 1 million admissions mark. The hits ranged from Til Schweiger's romantic comedy "Rabbit Without Ears 2" — the sequel to his 2008 blockbuster — to the medieval period drama of "Pope Joan" (€18 million boxoffice) to the family entertainment of "Vicky the Viking," Michael Herbig's live-action adaptation of a '70s cartoon that sold nearly 5 million tickets last year and was Germany's No. 1 domestic hit.

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"Henry of Navarre"

"The Hairdresser"

"The German film industry has become a lot more professional in the last few years," says "Vicky" producer Christian Becker, whose Rat Pack Prods. has supplied Constantin with a string of boxoffice overachievers. "It used to be much more difficult to get financing for German productions, the trust wasn't there from the distributors. But now that we are regularly delivering high quality productions, there's a sense of trust from distributors that if a German film is good, they'll be an audience for it."

While local boxoffice success used to be a more random occurrence — the breakout debut, the low-budget comedy hit — the German film scene now looks a lot more like a Hollywood studio system. Most of Constantin's hits last year were carefully planned marketing events — films built on established media properties. "Men's Business" was built entirely around the stand-up comedy of Germany's No. 1 live act, Mario Barth; "Pope Joan" is a high-gloss period piece based on a best-selling novel; "Vicky," a cross-promoted media event which saw the film's promotion begin nearly a year before release. "Rabbit Without Ears 2," which Warners released in Germany, was a textbook example of the Hollywood sequel. Til Schweiger, who wrote, directed and starred in the film, faithfully copied all the elements that made the original a hit — even using the exact same poster for the new film.

"It really has become a lot more like the American system," Becker says. "Before, you just sold a project on the basis of a script. Now it's much more about the packaging. Very early, right at the start, you are thinking about the actors and directors attached to the project, about the marketing strategy and the target audience."

The success of German-language features has attracted new players to the market. All the U.S. majors are active in distributing and/or producing for the local market.

"It's an ideal time to launch a film production company because German films have been flying high for two years now."

— Regina Ziegler

Warners has been the most successful with the "Rabbit Without Ears" franchise and the all-star rom-com "Men in the City," but Sony scored a recent hit with Markus Goller's reunification comedy "Friendship!" and Disney has shored up its German kids base with locally-made children's fare "Lily the Witch 2" and "Princess Lillyfee."

New production outfits seem to sprout up every day. Would-be giants UFA Cinema are charging forward with their ambitious plans to deliver some 8 films annually, with the first children's titles, "Devil Kickers" and "Hanni and Nanni," set to bow this year. Deutschfilm, launched at the Berlin Film Festival last year, is finishing "Goethe!" a romantic drama based on the life of the 18th century German poet Johann Wolfgang von Goethe, which buyers will get a first peak at the European Film Market. And in January, Regina Ziegler, one of Germany's leading television producers, set up her own film production label, Ziegler Cinema.

"It's an ideal time to launch a film production company because German films have been flying high for more than two years now," Ziegler says. "German productions were largely responsible for the boxoffice jump we saw last year."

Zeigler Cinema's first production is Jo Baier's big-budget period drama "Henry of Navarre," which Bavaria Film International is selling at the EFM. The Zeigler lineup runs the gambit from the modern-day romantic comedy "Freshly Squeezed," based on a local bestseller, to the period drama "The Concubine of Shanghai," an adaptation of the historic novel by Chinese author Hong Ying.

The German offerings at the EFM have a similar breadth in terms of genre and style. Bavaria's big mainstream titles ("Henry of Navarre," "Rabbit Without Ears 2") are matched by genre films such Telepool's "The Door" — a science fiction/horror title Telepool is selling; "The Hairdresser," the new feel good comedy from Doris Doerrie which Fortissimo has on its EFM slate; or Frieder Wittich's "13 Semesters – The Early Bird Catches the World," a highlight in Akis Film International's lineup and arguably the first ever German campus comedy.

2010 looks even bigger for German cinema. X Filme, which last year delivered Palme d'Or winner and Oscar nominee "The White Ribbon," has new projects from its three founding members: Tom Tykwer, Wolfgang Becker and Dani Levy. Egoli Tossell, the Berlin-based company behind double Oscar nominee "The Last Station" can boast an upcoming slate that includes Olivier Assayas' terrorist drama "Carlos the Jackal," period epic "Black Death" starring Sean Bean and culinary-themed comedy "Bon Appetit" with "Rabbit Without Ears" star Nora Tschirner.

And Christian Becker of Rat Pack is taking on the U.S. studios at their own game with the sequel to "Vicky the Viking," which will be the first German film shot in 3-D.

"It's a market we have to move into," he says. "Where we are now, it's not just local films we're competing against. Our real competition now is Hollywood." THR

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The Hollywood Reporter hosts a panel to discuss European voices working in and with Hollywood. The participants will discuss cultural and creative common ground between the two sides of the filmmaking Atlantic, talk about differences that arise and take a look at why European accents have long influenced Hollywood. The panelists will also detail personal experiences garnered from attempting to unite two powerful philosophical outlooks.

MODERATOR

Scott Roxborough THE HOLLYWOOD REPORTER

SPEAKERS

Søren Stærmose, Ole Söndberg YELLOW BIRD PRODUCTIONS, SWEDEN
Christian Alvart DIRECTOR, GERMANY **Andras Hamori** H2O MOTION PICTURES, UK
Robert Kulzer CONSTANTIN FILMS, L.A. OFFICE

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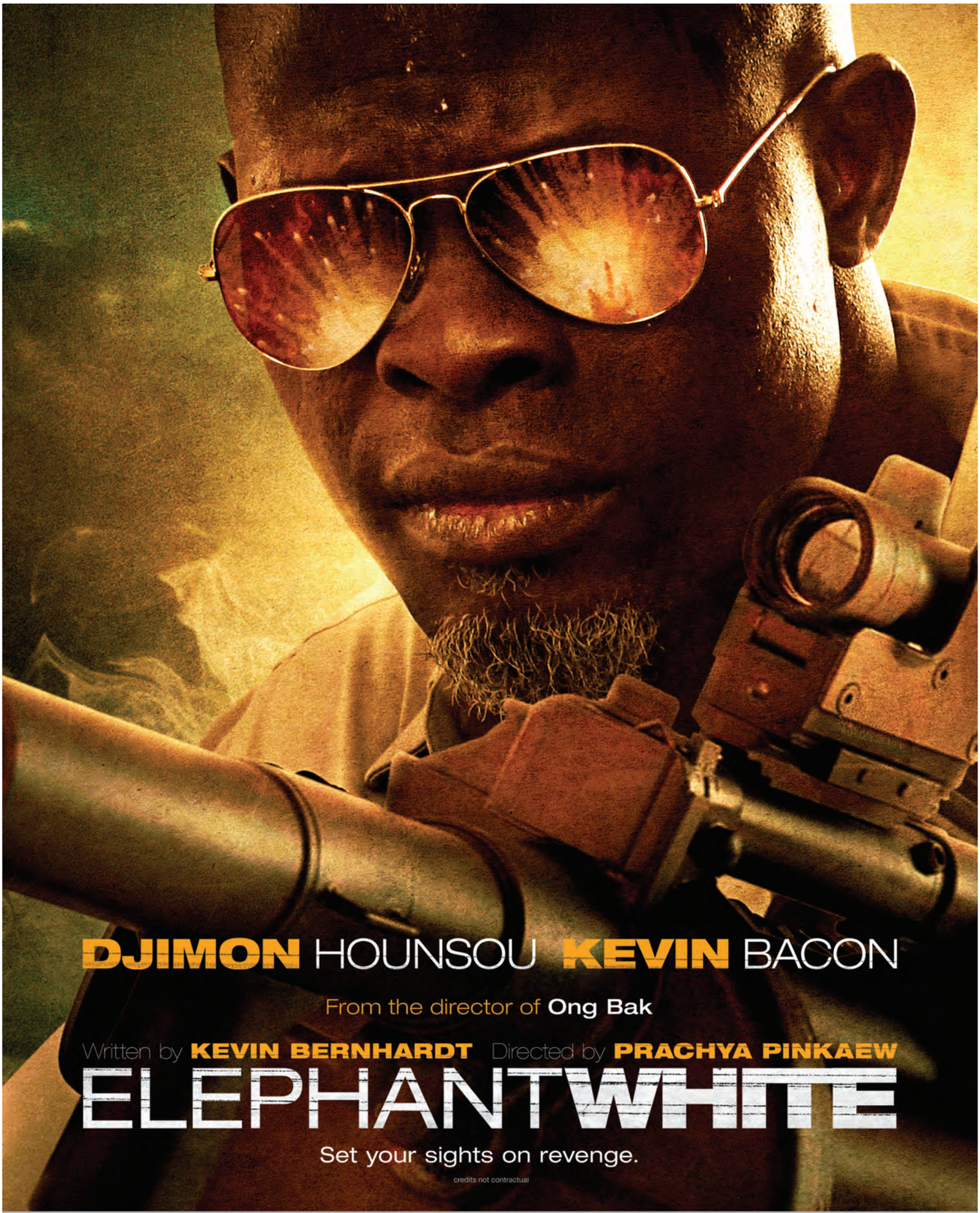
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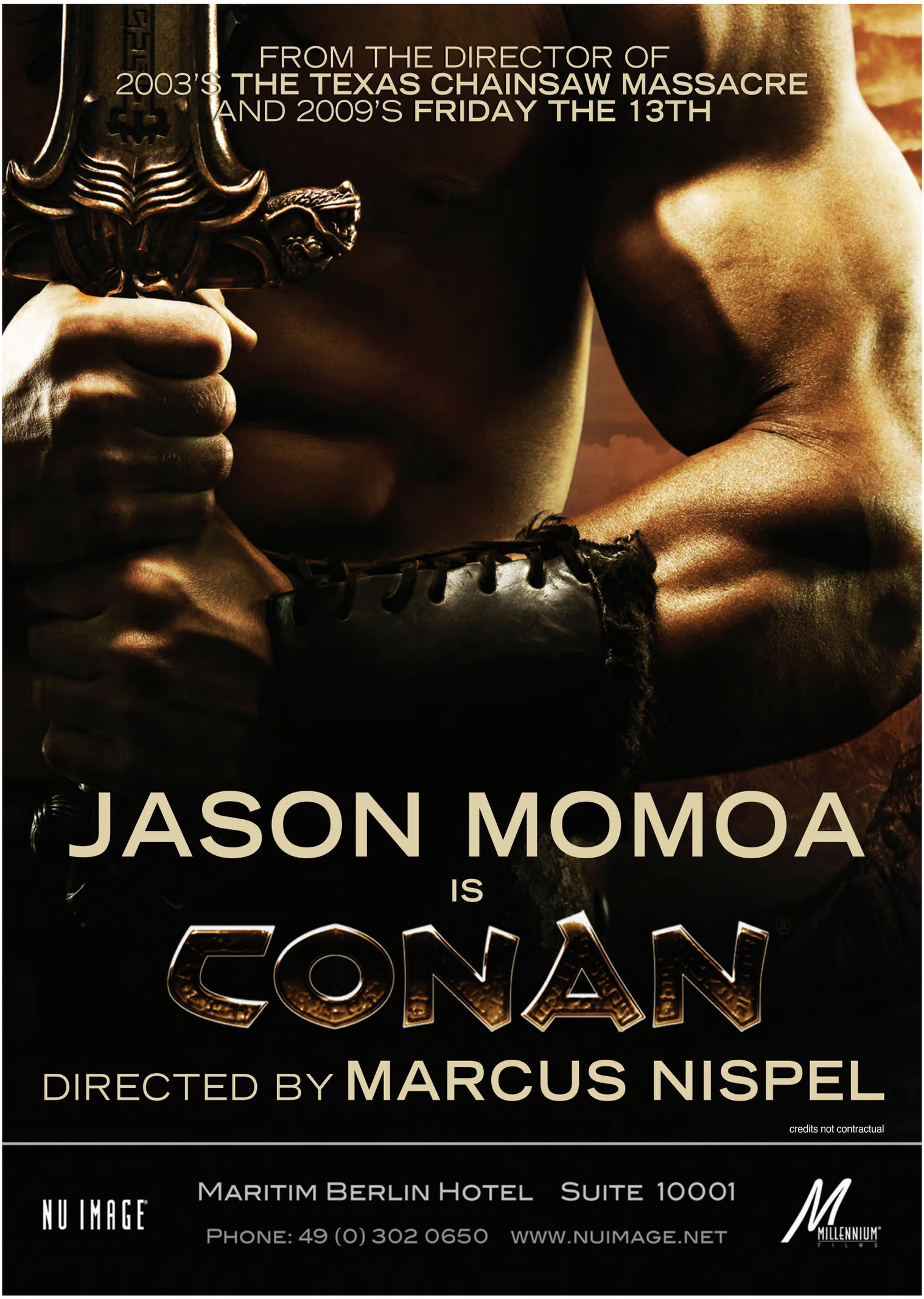

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"Street Days"

State Expectations

The film sectors in Russia and the CIS territories have been hit hard by the global financial crisis, but much-needed state support could lead to a new era of growth

By Vladimir Kozlov

The film industries of the Soviet Union's former republics entered a difficult period in the early 1990s when the disintegration of the Soviet empire collapsed the national film distribution system, and the governments of the newly independent states had no cash for funding film production. To make matters worse, the private sector was still too young and too weak to play an important role.

By the late 2000s, however, the situation in the film industries of most former Soviet republics had improved, with Russia demonstrating the most remarkable growth. Money provided by the governments was an important contribution in domestic film production of many post-Soviet countries, but the criteria of selecting projects eligible for state support sometimes were not clear enough, causing substantial criticism.

Russia

Russia's film industry has been going through a rocky period for nearly two years. In May 2008, the state agency for culture and cinema, a governmental body administering state support for the film indus-

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"Melody for a Street Organ"

try, was disbanded, causing the collapse of the entire scheme of state support. In the fall of 2008, the global economic downturn made things worse, as private investors expediently exited the industry.

In 2009, state support was only provided to projects already in production, while no new films were launched with government funds.

"In 2010, the total amount of state support for the film industry is to be 4.2 billion roubles ($142.4 million)," says Alexei Sokhnev, a spokesman for the film department at the culture ministry. "The culture ministry is planning to introduce a new system of state support for the film sector, which would allow more careful selection of projects eligible for support," he added without elaborating on the new system.

In 2009, 110 feature films were made in Russia, according to the research group R Films, of which 65 were produced with government money. An average budget was 100 million roubles ($3.4 million).

Fyodor Bondarchuk's "Obitayemy Ostrov" (Inhabited Island), with a reported budget of roughly $40 million, became the most expensive film made in Russia in 2009 (or ever before).

Meanwhile, the main question that may or may not be answered this year is if the crisis is over and how soon the industry is going to be back on track. One sign that the crisis in the Russian film industry may be abating is the fact that the country's main studio complexes are operating nearly at full capacity. "Our production capacities are currently being used by about 90%, which is more than it was before the crisis," says Karen Shakhnazarov, general director of Mosfilm, the country's largest studio complex. But he added that the situation is not typical for the industry. "Elsewhere, as far as I know, the situation is not as good."

According to Shakhnazarov, 2000 saw a roughly 12% dip in money terms, as Mosfilm had to cut prices for their services in response to the economic downturn.

"We turned in a profit in 2009, although not as big as in 2008," says Stanislav Yershov, head of the Gorki studio complex in Moscow. "Still, the future is uncertain as some projects lack funding and there has been a decrease in new projects because of uncertainty with state funding."

According to Armen Dishdishyan, vp international at Russia's largest indie film producer and distributor, Central Partnership, it is too early to speak about the impact of the economic crisis on the domestic film industry. "The most current issue is state support for the domestic film industry," he says. "But this issue is being addressed. Meanwhile, there are two major problems: the shortage of film theaters and insufficient participation of the state in the promotion of domestic cinema on an international level."

Ukraine

The Ukrainian film industry is the second-largest in the former Soviet Union and, unlike Russia, it has primarily relied on private capital over the last few years.

Similarly to Russia, the country's large film complexes — Dovzhenko, Odessa and Yalta — were built in Soviet times when they served as both studio and production companies. These days, they are primarily used as studio complexes, while new independent companies, like Sota Cinema Group, became leaders in production.

According to Dmitry Kolesnikov, vice president of the Ukrainian film producers' association, 2009 primarily saw releases of movies made in the previous years, such as Eduard Parri's Russian/Ukrainian co-production "O, Schastlivchik" (O, Lucky Man), co-produced by Star Media, and veteran director Kira Muratova's "Melodiya Dlya Sharmanki" (A Melody For a Street Organ).

Meanwhile, the state support system didn't work last year. "The 50 million hryvnas ($6.3 million) in state support for the national film industry, promised by the government, was not actually provided," Kolesnikov says. "As a result, not a single film project supported by the state was launched in 2009."

Kolesnikov notes that while last year the national film industry stagnated, with the number of features in production about 10 to 15 as in the previous years, there was some good news as well: Producers came to the realization that a domestic film could make money at the box-office. "Investors have turned to domestic production," he says.

Georgia

Back in Soviet times, Georgia had one of the best-developed film industries among the former Soviet republics. These days, after a very difficult period in the 1990s and early 2000s, the country's film sector is recovering, showing an increase in production just about every year.

According to Gocha Zhorzholiani, first deputy director of the Georgian National Film Center (GNFC), in 2009, 10 feature films were made in Georgia (four of which supported by the GNFC), compared with six featured in the previous year. While in 2010, there are plans to make between 12 and 15 features, of which six to seven are to be supported by the GNFC.

Last year, 1.1 million lari ($1.9 million) was spent from the state subsidies, and this year the state support for the film production is forecasted to be increased up to 3 million lari ($5 million), Zhorzholiani reports.

An average budget of a Georgian feature shot in 2009 was 500,000 lari ($845,000), while "Street Days," with a budget of 1 million lari ($1.7 million) became last year's most expensive production.

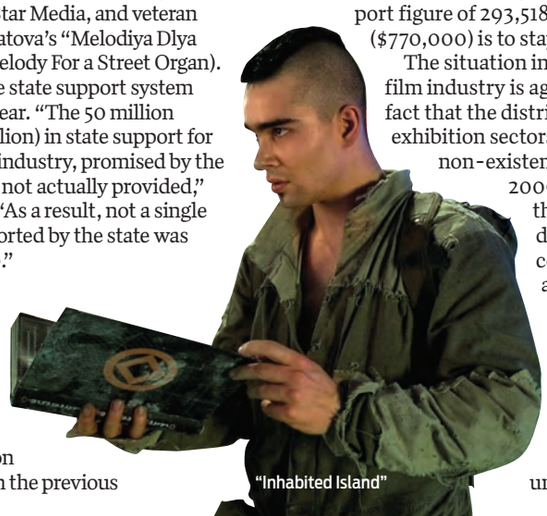
Armenia

For the nearly 20 years that have passed since the collapse of the Soviet Union, Armenia's film industry has been in a very difficult situation. Only in recent years has there been some progress.

In 2005, Armenfilm, formerly the country's sole production and studio company, was transformed into the National Film Center of Armenia. Today, it remains the country's only major film company, being involved in nearly all Armenian productions.

"In 2009, seven feature films were produced in the country," says Gayane Durgarya, a representative of the Armenian culture ministry. She adds that the same number of features is supposed to be produced in 2010, while last year's state support figure of 293,518 dram ($770,000) is to stay unchanged.

The situation in the national film industry is aggravated by the fact that the distribution and exhibition sectors are nearly non-existent. As of mid-2009, only three theaters and one distribution company operated in the entire country with a population of 3.2 million people, according to the local filmmakers' union. THR


"Inhabited Island"

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'Bran Nue Dae'

▸BOTTOMLINE: A carefree but corny Aboriginal musical comedy.

▸CATEGORY: Generation

By Megan Lehmann

As a celebration of cultural identity, the Aboriginal musical "Bran Nue Dae" has so much feel-good fizz that you can almost overlook its rickety construction. But not quite. The ramshackle foundations come courtesy of a 20-year-old stage play, adapted for the screen by director Rachel Perkins, working with Reg Cribb and the play's author Jimmy Chi.

Aussie audiences embraced the simple exuberance of the stage musical, but its slight narrative, about an indigenous boy's coming-of-age, doesn't support the film's outsized, often cartoonish, performances. And the good-natured theatrical shtick seems merely gauche on the big screen.

"Bran Nue Dae," which opened in Australia on Jan. 14, can expect to do reasonable business, where summertime audiences are primed to enjoy a breezy lark featuring a former Australian Idol. Save for Geoffrey Rush, none of the cast has an international profile and overseas audiences will likely be nonplused by what amounts to a cheerful but hokey local curiosity.

Set in the late 1960s, the story centers on Willie (bland newcomer Rocky McKenzie), a timid Aboriginal teen forced to leave behind his beloved hometown of Broome and his young crush Rosie ("Australian Idol's" Jessica Mauboy) when his mother sends him to far-off Perth to resume his studies for the priesthood.

"Velcome back Villie," bellows Rush, hamming it up as German-born fire-and-brimstone priest Father Benedictus. Willie soon finds himself on the wrong side of the sinners-and-saints ledger and runs away from school, setting in motion an uncomfortably protracted road trip.

THR.com
For more reviews and a full list of cast and credits

Ernie Dingo towers above the largely novice cast, reprising his stage role as happy hobo Uncle Tadpole, a wily drunk who takes Willie under his wing and scams a lift with a couple of hippies. Colorful characters crop up as regularly as signposts on the journey north to Broome, with Father Benedictus' slapstick pursuit of his truant student adding only a hint of narrative urgency.

The tunes, country-rock with a nod to Broadway, fall short of show-stopping. Many of the most subversive lyrics, alluding to alcoholism, forced assimilation and Aboriginal deaths in custody, are lost in clumsily staged, overly edited production numbers.

The surreally beautiful scenery of the north-western Australian coastline steals the show, its rich ochre and ultramarine gorgeously lensed by Oscar-winning cinematographer Andrew Lesnie. THR

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'The Kids Are All Right'

▸**BOTTOMLINE:** A relationship comedy with a timely twist

▸**CATEGORY:** Competition

By Justin Lowe

As Lisa Cholodenko's latest Southern California-set feature plays out, the title may seem particularly apt. An otherwise conventional romantic comedy centering on the mid-life parenting issues of a long-time lesbian couple, this love letter to gay-marriage supporters is respectably entertaining film-making, it's just not exceptional.

The cultural zeitgeist is just right for "Kids" to receive a warm reception from art house crowds and with a top-notch cast and Cholodenko's solid reputation, reasonable returns should be expected.

Jules (Julianne Moore) and Nic (Annette Bening) have been together nearly 20 years and have two kids by artificial insemination. Laser (Josh Hutcherson) is a typical teenager, focused on sports and girls, although more experienced with the former. Sensitive, thoughtful Joni (Mia Wasikowska) has just turned 18 during her last summer home before heading off to university. Shortly after his sister's birthday, Laser asks Joni to follow up on a previous plan to make contact with their biological father.

Paul (Mark Ruffalo), the anonymous donor, is a laid-back entrepreneur and organic gardening enthusiast with a locavore restaurant but few other commitments in his life who is totally cool with meeting his offspring after a call from the sperm bank. Their first encounter, kept secret from the "moms," is understandably awkward, but soon the kids are regularly hanging out with Paul, until Laser inadvertently reveals their subterfuge to his parents.

Jules takes the news fairly well, but ever-uptight Nic reacts unfavorably, worried about Paul's potential influence on her kids. An informal introductory lunch ends with Paul inviting Jules, who is launching a landscape business, to remodel his back yard.

THR.com
For more reviews and a full list of cast and credits

Rather improbably, an attraction develops between Jules and Paul, and before long they are copulating like newlyweds, despite their shared guilt. Meanwhile, Paul has bonded remarkably well with Laser and Joni. Nic's chance discovery that her spouse is cheating with their sperm donor sends the family into a tailspin.

While snappy, realistic dialogue is one of the strengths of Cholodenko and co-writer Stuart Blumberg's nonchalantly breezy script, the writers often strive a bit too obviously for perceived authenticity. Despite some key character-motivation omissions, Moore, Bening and Ruffalo all deliver endearingly quirky comic performances, with Wasikowska also particularly effective as the confused and resentful Joni.

Cholodenko's polished directing and Igor Jadue-Lillo's cinematography burnish the boho LA settings with an almost tactile sheen. THR

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Festival

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20:00 My Childhood, U.K., 48 mins, Forum, Delphi Filmpalast (D); **My Ain Folk,** U.K., 55 mins, Forum, Delphi Filmpalast (D); **My Way Home,** U.K., 71 mins, Forum, Delphi Filmpalast (D)

20:15 Jolly Fellows, Russian Federation, 96 mins, Panorama, CineStar 3 (E); **Metropolis,** Germany, 147 mins, Berlinale Special Gala, Friedrichstadtpalast (E, ITD)

20:30 Breathless, France, 90 mins, Retrospective PLAY IT AGAIN ...!, CinemaxX 8 (E)

21:30 For The Good Of The Others, Spain 2009, 107 mins, Panorama Special, Zoo Palast 1 (E); **Testing nothing in a little room is the way to use this room and nothing is then lost and that is such a correction,** U.S., Forum Expanded, Kino Arsenal 1; **The Thin Red Line,** U.S., 170 mins, Berlinale Goes Kiez, Odeon

22:00 Yella, Germany, 89 mins, Retrospective PLAY IT AGAIN ...!, CineStar 8 (E); **Imani,** Uganda, Sweden, 82 mins, Forum, CinemaxX 4 (E); **To Live,** Japan, 143 mins, Retrospective PLAY IT AGAIN ...!, Zeughauskino (E); **Berlinale Shorts II,** Berlinale Shorts Competition, CinemaxX 3 (E)

22:30 My Name Is Khan, India, 165 mins, Competition, Berlinale Palast (D, E); Sex&Drugs&Rock&Roll, U.K., 115 mins, Panorama, CinemaxX 7; **Fresh Bait,** 113 mins, Retrospective PLAY IT AGAIN ...!, CinemaxX 8 (E)

22:45 The Owls, U.S., 67 mins, Panorama, CineStar 3

▸ SATURDAY

9:30 Howl, U.S., 90 mins, Competition, Friedrichstadtpalast (D)

10:30 Twigson, Norway, 75 mins, Zoo Palast 1 (E)

11:00 Kawasaki mins,s Rose, Czech Republic, 100 mins, Panorama Special, CinemaxX 7 (E); **The Sun,** Russian Federation-Italy/France-Switzerland, 110 mins, Retrospective PLAY IT AGAIN ...!, CinemaxX 8 (E);

"Howl"

Neukölln Unlimited, Germany, 96 mins, Generation 14plus, Babylon (Mitte) (E); **Trace of the Bears,** Germany, 94 mins, Berlinale Special, International (E)

11:30 The Door, Germany, 103 mins, German Cinema, CinemaxX 1 (E)

12:00 The Ghost Writer, France, Germany, U.K., 128 mins, Competition, Friedrichstadtpalast (D); **All My Tumbler Girls Or All About Women Who Dare To ...,** Germany, 82 mins, Panorama Dokumente, CineStar 7 (E)

12:30 Sona, the Other Myself, Japan, Republic of Korea (South Korea), 82 mins, Forum, Cubix 7 (E); **The All-Around Reduced Personality - Outtakes,** Germany, 98 mins, Forum, CineStar 8 (E)

13:00 La Pivellina, Austria, Italy, 100 mins, Generation Kplus, Zoo Palast 1 (E); **For the Good of the Others,** Spain, 107 mins, Panorama Special, CinemaxX 7 (E); **Run If You Can,** Germany, 112 mins, Perspektive Deutsches Kino, Colosseum 1 (E); **Salvatore Giuliano,** 135 mins, Retrospective PLAY IT AGAIN ...!, CinemaxX 8 (E)

13:30 Mein Kampf, Germany/Switzerland/Austria, 109 mins, German Cinema, CinemaxX 1 (E); **My Childhood,** U.K., 48 mins, Forum, Kino Arsenal 1 (D); **My Ain Folk,** U.K., 55 mins, Forum, Kino Arsenal 1 (D); **My Way Home,** U.K., 71 mins, Forum, Kino Arsenal 1 (D)

14:00 The Oath, U.S., 96 mins, Forum, Delphi Filmpalast (E); **Last Address,** U.S., 9 mins, Panorama Supporting Film, International; **New York Memories,** Germany, 89 mins, Panorama Dokumente, International

14:30, Making the Boys, U.S., 93 mins, Panorama Dokumente, CineStar 7; **I Miss You,** Mexico, Argentina, 96 mins, Generation 14plus, Babylon (Mitte) (E); **Phobidilia,** Israel, 86 mins, Panorama Special, Cubix 9 (E)

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ukrainian filmcorner

traditions and innovations

UA premiere at EFM

The Rejection / Відторгнення by Vladimir Lert

17.02. 12:45 Marriott 1

UA film at Berlinale Shorts Competit

Deafness / Глухота by Myroslav Slaboshpytsky

13.02 22:00 CinemaxX 3

15.02 16:00 CinemaxX 6

18.02 17:45 Colosseum

19.02 22:00 CinemaxX 3

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TODAY

8:55 Lifting King Kong, Korea (South), 120 mins, Mirovision Inc., Cinemaxx 3

9:00 Centurion, U.K., 100 mins, Pathe International, Arsenal 2; **Oblivion Island: Haruka and the Magic Mirror,** Japan, 100 mins, Production I.G, Marriott 2; **The Company Men,** U.S., 109 mins, IM Global, Mgb - Kino; **Becloud,** Mexico, 117 mins, Mexican Film Institute (Imcine), Cinemaxx Studio 11; **Expecting Love,** Poland, 109 mins, Nonstop Sales Ab, Marriott 3; **Kagami,** Japan, 100 mins, Production I.G., Marriott 2; **The Friend Zone,** Unknown, 80 mins, Deaplaneta, Cinemaxx 8; **Expecting Love,** Poland, 109 mins, NonStop Sales, Marriott 3; **Heartbreaker,** France, 104 mins, Kinology, Cinemaxx 6; **Men on the Bridge,** Germany, 87 mins, Wide Management Enterprise, Cinemaxx Studio 13; **Odna Voina,** Russian Federation, 85 mins, Intercinema, Dffb-Kino; **Protektor,** Czech Republic, 98 mins, High Point Media Group, Cinemaxx Studio 15; **Vaho,** Mexico, 117 mins, Imcine, Cinemaxx Studio 11; **Angel At Sea,** Canada, 85 mins, E1 Entertainment International, Cinestar 2; **Heartless,** U.K., 110 mins, Contentfilm International, Arsenal 1; **One War,** Russia, 85 mins, Intercinema, Dffb - Kino **Christine Christina,** Italy, 92 mins, Rai Trade, Cinemaxx Studio 17

9:15 In The Beginning, France, 145 mins, Europacorp, Cinemaxx Studio 14; **Son Of Babylon,** Iraq, 90 mins, Roissy Films, Cinestar 1; **Women In Trouble,** Unknown, 92 mins, Myriad Pictures, Cinestar 6

9:30 Mademoiselle Chambon, France, 101, Rezo, Cinemaxx Studio 19; **Baseline,** U.K., 100 mins, Moviehouse Entertainment, Parliament; **Ceasefire,** Germany, 102 mins, Beta Cinema, Cinemaxx Studio 12; **Daylight,** U.S., 75 mins, Cinemavault, Cinestar 5; **In the Beginning There Was Light,** Austria, 90 mins, Atrix Films, Cinemaxx Studio 18; **Apart Together,** China, 93 mins, Celluloid Dreams, Cinemaxx 10; **Family Tree,** France, 105 mins, Films Distribution, Cinemaxx Studio 16; **New York Memories,** Germany, 89 mins, M-Appeal, Marriott 1; **Joy,** Netherlands, 76 mins, Bavaria Film International, Cinemaxx 1; **Sona, the Other Myself,** Japan, South Korea, 82 mins, Zio Entertainment/Forum office, Cinemaxx 5

10:00 Space Chimps 2: Zartog Strikes Back, U.S., 75 mins, Timeless Films, Astor Film Lounge

10:10 Spanish Movie, Spain, 90 mins, Filmax International, Cinestar 7

10:30 Room In Rome, Spain, 108 mins, Wild Bunch, Cinestar 2; **Higanjima,** Japan, 122 mins, Showbox/Mediaplex, Dffb - Kino; **Bis Aufs Blut - Brueder Auf Bewaehrung,** Germany, 110 mins, Capella International Gmbh, Cinemaxx 7

10:40 It's A Wonderful Afterlife, U.K., 100 mins, Hanway Films, Cinemaxx 9

10:45 Get Low, U.S., 101, K5 International, Marriott 2; **The Day Will Come,** Germany, 103 mins, Les Films Du Losange, Cinemaxx Studio 15; **St. Trinians 2: The Legend of Frittons Gold,** U.K., 101 mins, Ealing Studios International, Arsenal 2; **Amore 14,** Italy, 95 mins, Adriana Chiesa Enterprises, Cinemaxx 6; **Holy Rollers,** U.S., 89 mins, Cinetic Media, Cinestar 4

11:00 Mulan, China, 114 mins, Distribution Workshop, Marriott 3; **Hesher,** U.S., 100 mins, Sierra Pictures, Cinemaxx 3; **The Loved Ones,** Australia, 110 mins, Darclight Films, Cinemaxx Studio 13; **Rapt,** France, 105 mins, Films Distribution,

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Cinestar 1; **Clash Of Civilization Over An Elevator In Piazza Vittorio,** Italy, 96 mins, Intramovies, Cinemaxx Studio 11; **Dossier K,** Netherlands, 116 mins, The Works International, Arsenal 1; **Piggies,** Germany, 90 mins, Nonstop Sales Ab, Cinemaxx Studio 17; **Minerva Pictures Trailers,** Italy, 15 mins, Minerva Pictures Group, Mgb - Kino; **Vittorio,** Italy, 104 mins, Cinemaxx Studio 11

11:10 The Clinic, Australia, 100 mins, The Little Film Co., Marriott 1; **Mumu,** France, 102 mins, France Televisions Distribution, Cinemaxx Studio 18

11:15 Upperdog, Norway, 100 mins, Svensk Filmindustri, Ab, Cinemaxx Studio 19; **Na-neun gon-kyeong-e cheo-haet-da!,** South Korea, 98 mins, CJ Entertainment, Cinemaxx 5

11:20 Whisper With the Wind, Iraq, 77 mins, Umedia, Cinemaxx Studio 12; **Perfect Hideout,** Germany, 95 mins, Action Concept Gmbh, Parliament; **Welcome to the Rileys,** U.S., 110 mins, UTA, Cinemaxx 2

11:30 Paju, Korea (South), 110 mins, M-Line Distribution, Cinemaxx Studio 14; **Ward No. 6,** Russia, 83 mins, Mosfilm Cinema Concern, Cinemaxx Studio 16; **Schwerkraft,** Germany, 96 mins, Telepool, Cinemaxx 1

11:45 Mother & Child, U.S., 125 mins, Westend Films, Cinestar 7; **The Taqwacores,** U.S., 83 mins, Visit Films, Mgb - Kino

12:00 The Nothing Men, Australia, 83 mins, Cinemavault, Cinestar 5

12:15 Paranal, Germany, 48 mins, Astor Film Lounge

12:30 My Father's Guests, France, 98 mins, Tf1 International, Cinestar 4; **Formosa Betrayed,** U.S., 90 mins, Screen Media Ventures, Marriott 2; **The Roundup,** France, 110 mins, Gaumont, Cinemaxx 9

12:35 Cell 213, Canada, 108 mins, Cinesavvy, Inc., Cinemaxx Studio 15; **Rail Truck,** Japan, 116 mins, Shochiku Co., Ltd, Dffb - Kino

12:45 The Bunny and the Bull, U.K., 95 mins, Wild Bunch, Cinestar 2; **Widows On Thursdays,** Argentina, 123 mins, Haddock Films, Cinemaxx Studio 12

12:50 Me Too, Spain, 103 mins, The Match Factory, Cinestar 1

13:00 Cooking With Stella, Canada, 103 mins, Hamilton-Mehta Productions Inc, Cinestar 6; **Just the Three of Us,** France, 86 mins, Snd Groupe M6 - Int'l Sales, Arsenal 2; **I Believe In Angels,** Croatia, 95 mins, Croatian Audiovisual Centre, Cinemaxx Studio 13; **Main Street,** U.S., 92 mins, Myriad Pictures, Cinemaxx 3; **Enemy At the Dead End,** Korea (North), 93 mins, Finecut Co. Ltd., Cinemaxx Studio 19; **The Killing Jar,** U.S., 92 mins, New Films International, Marriott 1; **Open Sky,** France, 94 mins, Wide Management Enterprise, Cinemaxx Studio 18; **The Queen of Hearts,** France, 84 mins, Visit Films, Cinemaxx Studio 16; **Mundo Alas,** Argentina, 90 mins, Bogeydom Licensing, Cinemaxx Studio 17; **Ricordi Mi,** Greece, 100 mins, Greek Film Centre, Parliament; **Fucking Different Sao Paulo,** Germany, 84 mins, Festival Filmes, Marriott 3; **Marilyn & Me,** Italy, 98 mins, Rai Trade, Cinemaxx Studio 11

13:15 Holy Night!, Spain, 90 mins, Dygra Films, Astor Film Lounge; **Phobidilia,** Israel, 86 mins, Bleiberg Entertainment Llc, Mgb - Kino

13:20 Dino Mom, U.S., 120 mins, Myriad Pictures, Cinemaxx 4

13:30 Bus Palladium, France, 100 mins, Other Angle Pictures, Cinemaxx Studio 14; **Lila Lila,** Germany, Switzerland 107 mins, Beta Film, Cinemaxx 1; **It's Your Fault,** Argentina, 90 mins, Bavaria Film International, Cinemaxx 2

14:15 The Treasure Hunter (promo), China, 30 mins, Double Edge Entertainment, Marriott 2

14:25 A Spot of Bother, France, 108 mins, Tf1 International, Cinestar 2

14:30 Slovenian Girl, Slovenia, 90 mins, M-Appeal, Cinemaxx Studio 16; **The Trick in the Sheet,** Italy, Spain, 100 mins, Intramovies, Cinestar 4; **Twisted Roots,** Finland, Sweden, 99 mins, Edith Film Oy, Cinemaxx Studio 15

14:35 The Lull, Hungary, 91 mins, M-Appeal, HungariCom Ltd., Cinemaxx 17

14:40 Beloved Berlin Wall, Germany, 107 mins, Bavaria Film International, Cinestar 1; **The Valley,** Italy, 112 mins, Nonstop Sales Ab, Marriott 3; **The Big Rescue,** Iceland, 78 mins, Icelandic Film Centre, Cinemaxx Studio 18; **Fix Me,** France, 98 mins, Other Angle Pictures, Dffb - Kino

14:45 Leslie, My Name Is Evil, Canada, 85 mins, E1 Entertainment International, Cinemaxx Studio 12; **The Lull,** Hungary, 73 mins, Hungaricom Ltd., Cinemaxx Studio 17; **Happythankyoumorepleas e,** U.S., 90 mins, Myriad Pictures, Cinemaxx 3; **Killing Bee 3D,** Germany, 30 mins, Cornelsen Films, Astor Film Lounge; **Georgia,** U.S., 60 mins, RexMedia, Parliament

15:00 2001 Maniacs-The Sequel: Beverly Hellbillys (Home Entertainment), U.S., 84 mins, IM Global, Marriott 1; **The House of Branching Love,** Finland, 102 mins, Wide Management Enterprise, Cinemaxx Studio 13; **Bon Appetit!,** Spain, 90 mins, Beta Cinema, Cinemaxx Studio 11; **Der Fursorger,** Luxembourg, Germany, 93 mins, Paul Thiltges Distributions Sarl, Kino Arsenal 2

15:10 Undertow, Peru, 100 mins, Shoreline Entertainment, Marriott 2

15:15 From Time To Time, U.K., 92 mins, Ealing Studios International, Cinemaxx Studio 14; **Prey,** France, 60 mins, Rezo, Cinestar 5

15:30 Bran Nue Dae, Australia, 88 mins, Bankside Films, Cinemaxx 10; **Prey,** France, 60 mins, Rezo, Cinestar 5; **The Dolphin: The Story of a Dreamer,** Peru, 82 mins, Celluloid Dreams, Cinemaxx 4; **Soul Kitchen,** Germany, 99 mins, The Match Factory, Cinemaxx 1

15:45 Prey, France, 60 mins, Rezo, Cinestar 5; **Magic Journey to Africa,** Spain, 95 mins, Filmax International, Astor Film Lounge

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"Pope Joan"

Market

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16:00 Prey, France, 60 mins, Rezo, Cinestar 5

16:10 Entre Sabanas, Colombia, 90 mins, Kevin Williams Associates (Kwa S.L.), Cinemaxx Studio 17

16:15 My Lai Four, Italy, 100 mins, Filmexport Group, Parliament; **Bassidji,** Iran, 114 mins, Umedia, Cinemaxx Studio 12; **Luna Caliente,** Spain, 110 mins, Rtve, Cinemaxx Studio 16; **22 Bullets,** France, 115 mins, Europacorp, Cinestar 2; **Pup (Pretty Ugly People),** U.S., 99 mins, Multivisionnaire Media, Marriott 3; **An Ordinary Execution,** France, 105 mins, Studiocanal, Cinestar 4; **Guilt,** Cyprus, 93 mins, Lemonaid, Cinemaxx Studio 15; **Snow White,** France, 110 mins, Mk2 S.A, Cinemaxx Studio 18; **Portrait of the Fighter as a Young Man,** Romania, 154 mins, Filmex Film/Forum office, Cinemaxx 5;

16:30 A Real Life, France, 96 mins, Eastwest Filmdistribution Gmbh, Dffb - Kino; **Swansong - The Story of Occi Byrne,** Ireland, 0 mins, The Little Film Company, Marriott 1

16:40 Nothing Personal, Netherlands, 85 mins, Bavaria Film International, Cinestar 1

16:45 The Illusionist, France, 90 mins, Pathe International, Cinemaxx 3; **Giulia Doesn't Date at Night,** Italy, 105 mins, Intramovies, Cinemaxx Studio 11; **Noemie, The Secret,** Canada, 101, E1 Entertainment International, Cinestar 6

16:50 The Boat Race, Belgium, 91, Pyramide International, Cinemaxx Studio 13; **Hot Summer Days,** U.S., 92 mins, Golden Network Asia Ltd, Arsenal 2

17:00 Gangs, Germany, 90 mins, Telepool Gmbh, Cinemaxx Studio 14; **Reykjavik Whale Watching Massacre,** Iceland, 90 mins, Cinemavault, Cinestar 5; **To Whom It May Concern: Ka Shen's Journey,** U.S., 104 mins, Locomotive Distribution, Marriott 2

17:10 Twigson, Norway, 75 mins, Sola Media / Atrix Films, Cinemaxx 10

17:30 Pope Joan, Georgia, 148 mins, Constantin Film Ag, Cinemaxx 1

17:45 Kirot, Israel, 100 mins, Bleiberg Entertainment Llc, Cinemaxx 2

17:50 My Queen Karo, Belgium, 105 mins, Doc & Film International, Cinemaxx Studio 15

18:00 The Reeds, U.K., 82 mins, Altadena Films, Marriott 3; **Sweet Little Lies,** Japan, 117 mins, Shochiku Co., Ltd, Cinemaxx Studio 17; **Ten Winters,** Italy, 99 mins, Rai Trade, Cinemaxx Studio 18

18:15 Promo Reel, France, 30 mins, Films Distribution, Cinemaxx Studio 19; **The Blonde With Bare Breasts,** France, 101, Wild Bunch, Cinestar 2; **A Lonely Place For Dying,** U.S., 94 mins, Forward Motion, Parliament; **All To the Sea,** Japan, 119 mins, Open Sesame Co, Ltd, Marriott 1; **Father and Guns,** Canada, 100 mins, Delphis Films Inc., Cinemaxx Studio 12; **City in Red,** Cuba, 90 mins, Icaic - Productora Internacional, Dffb - Kino; **Superbrother,** Denmark, 89 mins, Trustnordisk, Cinemaxx Studio 16; **Bad Family,** Finland, 92 mins, The Match Factory, Cinestar 1; **Dust,** Luxembourg, 86 mins, Rendez-Vous Pictures, Cinestar 4

18:30 The Middle of the World, Mexico, 95 mins, Mexican Film Institute (Imcine), Cinemaxx Studio 13

18:40 The Refuge, France, 90 mins, Le Pacte, Cinemaxx Studio 11; **Must Love Death,** Canada, 89 mins, Cinemavault, Cinestar 5

18:45 Night Rush, Switzerland, Germany, 86 mins, Arri Media World Sales, Cinemaxx Studio 14

19:00 Women Without Men, France, 95 mins, Coproduction Office, Mgb - Kino; **Starring Maja,** Sweden, 90 mins, Svensk Filmindustri, Ab, Cinemaxx Studio 19; **Waste Land,** U.K., 99 mins, E1 Entertainment International, Marriott 2

19:15 Orly, Germany, France, 84 mins, Films Boutique, Cinemaxx 5

19:30 Dead Set, Australia, 90 mins, Dc Medias, Marriott 3

19:40 The One Who Switches Off the Light, Russia, 86 mins, Art Pictures Media, Cinemaxx 2

19:45 Tucker & Dale Vs Evil, U.S., 105 mins, Voltage Pictures, Cinemaxx Studio 18

19:50 Sayonara Itsuka, Japan, 134 mins, Cj Entertainment Inc., Cinestar 4; **3 Idiots,** India, 171 mins, IM Global, Cinemaxx Studio 15

20:00 Au Revoir Taipei, Taiwan, 85 mins, Beta Cinema, Cinemaxx Studio 16

20:10 Napoli Napoli Napoli, Italy, 102 mins, Minerva Pictures Group, Cinemaxx Studio 17; **Turning Point 1977,** China, 100 mins, Kathy Morgan International, Cinemaxx Studio 12

20:15 The Con Artist, U.S., 87 mins, Myriad Pictures, Cinestar 5

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Jury

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Nuruddie Farah — were careful not to tip their hands by expressing any preference ahead of the Berlinale, which kicked off Thursday night with the competition bow of Wang Quan'an's "Apart Together."

Herzog, however, did stress the importance of the Berlinale as a "platform for young filmmakers" noting the Golden Bear last year for "The Milk of Sorrow" from Peruvian first-timer Claudia Llosa "had resonance far beyond Berlin."

The feature has since been nominated for an Oscar as best foreign-language film.

The veteran German filmmaker also played down a complaint from one journalist that too few independent films of the kind shown at the Berlin Fest get theatrical distribution.

"If you make a good film it can have a long life," Herzog said. "When my film 'Aguirre: The Wrath of God' (1972) came out, no one wanted to see it. Then years later, in France, two cinemas started screening it again. It ran for 2 years in sold-out shows.

For her part, Renee Zellweger said she was "thrilled to be back at the Berlinale, where she presented such films as "Chicago" and "Cold Mountain" and said she was looking forward to discovering some "small gems in this year's lineup."

"And on a more selfish note, any excuse to come back and play in Berlin is a good one," Zellweger said. THR

Fierce

continued from page 2

distributors and financiers.

Trans-Pacific president Laurie Woodrow, a 20-plus year international buyers agent, will become Fierce's senior vp, international, and relocate to the company's offices in Hollywood.

The new entity currently represents more than 15 independent distributors in territories across Europe, Asia and Latin America, including DeaPlaneta in Spain, ZDF Enterprises in Germany, Dall'Angelo Pictures in Italy, Noble Entertainment in Scandinavia and CP Digital in Russia.

As part of the acquisition, Trans-Pacific partner Dan Griffiths is segueing to a new career as a full-time producer. THR

Bollywood

continued from page 1

one-time moral code that made explicit sex a no no.

Putting dance where heavy petting might be and instilling family values is all part of the appeal helping Bollywood — which churns out more than 1,000 movies every year — to reach upward of 4 billion people annually around the globe, according to industry analysts.

"The films offer audiences a gentle form of escapism," London-based author Vikas Pota said. "Bollywood continues to offer audiences the power and impact of suggestion, something which Hollywood seldom does anymore."

Pota is a British government adviser on all things India whose book "India Inc. India's Top 10 Entreprenuers" will be published this month in the U.K.

Pota's book contains interviews with India's top 10 entrepreneurs and includes Bollywood distributor and producer Kishore Lulla, who runs Eros International.

"Lulla is probably the smallest in terms of net worth of the 10 entrepreneurs I interviewed for my book," Pota said. "But he has been responsible for the highest impact business of them all."

Lulla and company are responsible for the rollout of many a Bollywood hit and Eros — floated on the AIM stock exchange in London — consistently appears in top 10 charts of indie distribution.

IN DEMAND: Shah Rukh Khan caused a ruckus on the red carpet at the 58th Berlinale.

KHAN PHOTO: SEAN GALLUP/GETTY IMAGES

It was Lulla who brought Khan to Berlin last time around and saw the "Om Shanti Om" screening at the International Cinema sell out in seven minutes in a territory with a relatively small Indian population.

In Pota's book, Lulla says that he hopes that Bollywood films end up grossing as much as Hollywood and "hit the billion dollar mark." It's a wish Lulla says is not far way.

"The future, as I see it, is cross-pollination between Bollywood and Hollywood," Lulla said. "I have tremendous respect for Hollywood studios, but we are trying to do what they did in 90 years in just 10 years. India is going global. Its food has gone global, its fashion has gone global, and its movies will go global."

The cross-pollination is already in action, with 20th Century Fox distributing "My Name Is Khan" in Germany. And Eros has a $50 million deal with Sony Pictures to invest in four of its Indian productions, while the AIM-listed company also has sealed a deal with Lionsgate to bring U.S. audiences its library in exchange for a slew of the mini-majors titles for the Indian marketplace.

Also unspooling here in a Berlinale Special slot is a film that unites Bollywood actor-producer Aamir Khan with Western filmmaking sensibilities, Anusha Rizvi's "Peepli Live."

Other Bollywood titles in this year's Berlinale including Umesh Vinayak Kulkarni's "Vihir" (The Well) and Dev Benegal's "Road, Movie," both unspooling in the Generation sidebar.

And Kaushik Ganguly and Rituparno Ghosh's "Aarekti Premer Golpo" gets a Panorama slot while Laxmikant Shetgaonkar's "Paltadacho Munis" bows in the Forum lineup. THR

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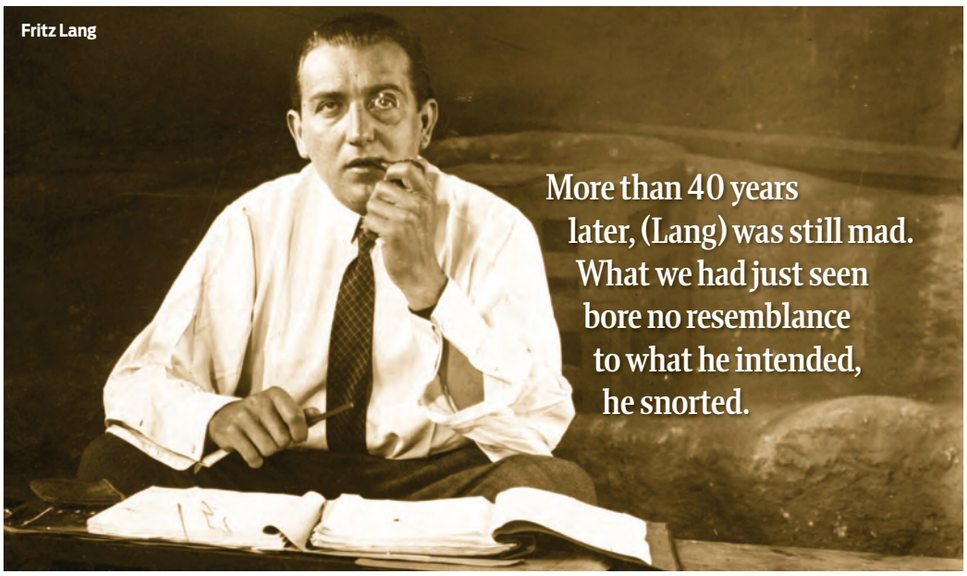
Fritz Lang
More than 40 years later, (Lang) was still mad. What we had just seen bore no resemblance to what he intended, he snorted.

'Metropolis'

continued from page 1

version of "Metropolis" in or outside of America. Collectors the world over would maintain they possessed a nearly complete version of the legendary film. Yet a quarter of the original version seemed irretrievably lost.

Indeed the Berlinale itself screened a reconstructed version in 2001 that was deemed, to quote my old program notes, "extremely close to the visual impression made by the premiere copy of 1927."

Then came what for film archivists was the Holy Grail — the discovery of a 16mm negative of Lang's film in Buenos Aires in 2008. This amounts to the recovery of some 30 minutes of previously lost footage.

At a gala presentation in the Friedrichstadtpalast and a public screening at the Bradenburg Gate tonight, "Metropolis" — reconstructed and restored by the Friedrich-Wilhelm-Murnau Foundation — will screen as the Berlinale celebrates its premiere of this new version, 83 years after the original had its world premiere a few miles to the west.

But how did the most significant German utopian film of the silent era come to be chopped up and thrown so capriciously to the many winds?

In the 1920s, Lang, born in Vienna in 1890, was influenced by Expressionism. The son of an architect and trained as a painter, Lang was unusually sensitive to visual perceptions. And in "Metropolis," the artistic technique of Expressionism is more in evidence than in previous films.

In the early scenes of a gigantic, futuristic city with its skyscraper, suspension bridges and jammed streets, people seem to live in comfort and security. However, Metropolis is not a city of equality and harmony. Below ground, worker bees slave away like cogs in a machine for the above-ground elite.

The nameless workers have no value to society other than their work. This is why the workers revolt and nearly destroy the city. Finally though, there is a reconciliation between the elite and the workers.

Lang honestly believed in this reconciliation, conveyed in an intertitle: "The heart must serve as intermediary between the brain and the hands." At the time, few were convinced. Even today it sounds a tad idealistic.

In Lang's vision, the inhabitants of the subterranean city have no personality. He uses extreme stylization to depict the work shifts. The only character portrayed vividly is the scientist Rotwan, the spiritual creator of Metropolis.

Prior to the film's debut in Berlin, a large PR campaign emphasized the cost of production and the grandness of the design. So expectations were high at the premiere in the Berlin Ufa-Palast am Zoo on Jan. 10, 1927.

Reservations were voiced right from the start about plot and content. The screenplay by Lang's wife, Thea von Harbou, came under attack. Consequently, the film was shortened a brief time after its premiere.

Approved by the FilmBoard, the 4,189-meter-long version screened at this venue without success for four months; as a consequence, Ufa — which is what everyone called Germany's largest film company, the Universum Film, A.G. — withdrew the film and produced a much shorter version, 3,241 meters in length, for release to cinemas in the summer of 1927.

Things only got worse as the film traveled outside Germany. The British copy was "arranged" by other hands. When it made its London appearance, no less a critic than writer H.G. Wells damned it as "quite the silliest film."

As Lang made clear at that UCLA class, further edits came in America, his adapted home when he fled the Nazis in the '30s. In the puritanical U.S., there were trims made as well to rid the film of the near nakedness of female extras.

This truncated version had its critics, too, in America. Photoplay said the film was almost ruined by terrible acting: "The setting are unbelievably beautiful; the mugging of the players is unbelievably bad."

Yet "Metropolis" became one of the most influential films in cinema history. Its technical innovations and architectural look had considerable impact as early as the Hollywood films of the '30s and '40s and continued on up to and beyond "Blade Runner."

The robot alone, with its glittering feminine body, molded breasts and inhuman mask, has been seen in countless films. The scientist, who seems allied with a devil, is ancestor to many sci-fi/horror scientists.

"Metropolis" must be seen as a remarkable conceptual film, and not as a story film such as Lang's great crime film, "M." His film is, as Paul Rotha wrote a few years later, to be admired and studied for his courage and self-confidence ... he has initiative and a sense of bigness. His work is primarily architectural, essentially the product of the film studio."

With the screenings tonight, a new assessment is in order. For the first time in nearly 83 years, historians and critics will have a chance to see a version Fritz Lang originally intended. A dream has been fulfilled: "Metropolis" has been restored to us. THR

shooting stars

Lotte Verbeek
Nationality: Dutch

Who is the actor/actress you most admire and why?
Alain Delon. No explanation needed, right?

What do you consider your breakthrough role?
My role in "Nothing Personal" opened quite a few doors for me!

What part do you wish you could have played (past or present)?
I loved Juliette Binoche's role in "Trois Couleurs Bleu."

Which director would you most like to work with?
The director with the best script.

Describe your next project.
There's a solo theater project coming up; a big Dutch drama based on a true story in WWII; a feature film in Japan, in which I play the main role; and possibilities of international films.

IMAGINATION
WORLDWIDE

WELCOMES YOU TO THE 2010 EUROPEAN FILM MARKET

IN POST-PRODUCTION

HUNGER

(THRILLER/HORROR)

From Five States

Written by L.D. Goffigan and Steven Hentges
Directed by Steven Hentges
Starring Lori Heuring, Linden Ashby, Bjorn Johnson, Joe Egender, and Laura Albyn

The human body can only survive 30 days without food! And then…

IN POST-PRODUCTION

THE BOY SHE MET ONLINE

(THRILLER)

From Pierre David's Lance Entertainment

Written by Christine Conradt
Directed by Curtis Crawford
Starring Alexandra Paul, Tracy Spiridakos, Jon Cor, and Thea Gill

She thought she met the perfect guy…little did she know who he really was.

IN POST-PRODUCTION

ARCTIC BLAST

(SCI-FI/DISASTER)

From Pierre David, Tom Berry and Tony Ginnane

Written by Jason Bourque
Directed by Brian Trenchard-Smith
Starring Michael Shanks, Alexandra Davies, Indiana Evans and Bruce Davison

A catastrophic chain of events threatens to engulf the world in ice…Time is running out and the temperature is dropping!

COMPLETED

MY FAMILY'S SECRET

(THRILLER)

From Pierre David's Lance Entertainment

Written by Christine Conradt
Directed by Curtis Crawford
Starring Nicholle Tom, Philip Riccio, Dylan Neal, and Paul McCarthy-Boyington

Grady suffers from multiple personality disorder. Lara doesn't know she just angered the most dangerous one…

COMPLETED

HE'S SUCH A GIRL

(ROMANTIC DRAMEDY)

From Kinesis Entertainment

Written by Jimmy Gleacher
Directed by Sean Carr
Starring Bryan Fisher, Tiffany Dupont, Will Stiles, Alexandra Paul, Ed Begley Jr. and Patrick Duffy

The story of a boy, who loves a girl… who loves another girl.

COMPLETED

PSYCHOSIS

(THRILLER/HORROR)

From Red Sparrow and Kingsway Films

Written and Directed by Reg Traviss
Starring Charisma Carpenter, Paul Sculfor, Ricci Harnett, and Justin Hawkins

Hoping for a fresh start, Susan relocates with her new husband to a beautiful English mansion. But once there, the terror begins. Is it real, or in her mind?

COMPLETED

XOMBIE: DEAD ON ARRIVAL

(ACTION/SCI-FI ANIMATION)

From Halo 8 and Epic Level Entertainment

Written and Directed by James Farr
Starring Geoff Edwards, Michelle Fairney, and Alison Rupert

"Xombie: Dead on Arrival" is the kid friendly action story of a little girl and her butt-kicking zombie bodyguard.

This internet and comic book sensation is being developed as a live action feature by the creators with writer/producers Alex Kurtzman and Roberto Orci (*TRANSFORMERS 1+2, STAR TREK*) at Dreamworks.

COMPLETED

ACCUSED AT 17

FKA "MURDER AT CENTRAL HIGH" (THRILLER)

From Ken Sanders' First Act Entertainment And Pierre David's Lance Entertainment

Written by Christine Conradt
Directed by Doug Campbell
Starring Cynthia Gibb, Nicole Gale Anderson, Janet Montgomery, Reiley McClendon, Barbara Niven, William R. Moses, and Linden Ashby

Accused of murder…and her mother is the only person who can save her.

IN PRE-PRODUCTION

LITTLE DEATHS

(SHOCKER)

Everyone has a dark side…
And you think no one knows? Think again!
You're not safe anymore.

From Writters/Directors Sean Hogan, Andrew Parkinson, and Simon Rumley

3 of England's edgiest filmmakers create a terrifying tale of life gone horribly wrong.

IN PRE-PRODUCTION

METAL TORNADO

(SCI-FI/DISASTER)

From Pierre David, Tom Berry and Tony Ginnane

Written by Andrew Erin and Jason Bourque

Magnetic tornadoes tear across the land absorbing the metal objects in their paths… Is mankind powerless to stop them?

IN PRE-PRODUCTION

THE PERFECT TEACHER

FKA "HIGH SCHOOL CRUSH" (THRILLER)

From Pierre David's Lance Entertainment

Story by Greg Henn
Written by Christine Conradt

Devon fell in love with her teacher… and she's not about to let him get away!

IN PRE-PRODUCTION

MURDER AT THE SORORITY

WORKING TITLE (THRILLER)

From Pierre David's Lance Entertainment and Ken Sanders' First Act Entertainment

Written by Christine Conradt

When told her sister committed suicide, Emily refused to believe. Discovering the truth could get her killed.

IN PRE-PRODUCTION

MISMATCHED

WORKING TITLE (ROMANTIC THRILLER)

From Pierre David's Lance Entertainment

Story by Christine Conradt
Written by Danise Lee

She met the man of her dreams but can't tell him the truth about her past!

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SUNDANCE 2010 AUDIENCE AWARD

CONGRATULATIONS JAVIER FUENTES-LEÓN & DYNAMO

MANOLO CARDONA TATIANA ASTENGO CRISTIAN MERCADO

CONTRACORRIENTE

(UNDERTOW)

Miguel is a fisherman in a tiny Peruvian village where traditions run deep. He is married to the lovely Mariela and about to be a father, but has a secret love affair with Santiago (Manolo Cardona, star of *Beverly Hills Chihuaha*), a painter, who is ostracized by the town because he's gay. After a tragic accident occurs, Miguel must choose between sentencing Santiago to eternal torment or doing right by him and, in turn, revealing their relationship to Mariela and the entire village.

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